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THE Pleaſant Companion:

OR NEW

LESSONS and *INSTRUCTIONS*

FOR THE

FLAGELET.

By THOMAS GREETING, *Gent.*

LONDON, Printed for *J. Playford*, and are to be Sold at his Shop near the *Temple-Church*, 1680.

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Instructions for Playing on the FLAGELET.

THE *Flagelet* is an Instrument that may very fitly be termed *A Pleasant Companion*, for it may be carried in the Pocket, and so without any trouble bear one company either by Land or by Water. It hath this advantage over other Instruments, that it is always in Tune, which they are not: And for those whose *Geneius* leads them to *Musick*, I know not a more *easie* and *pleasant Instrument*: And though at first it may seem *difficult* to *Beginners*, yet with the Practice of a few hours, observing these following Directions, and a little assistance of a Skilful Master, the knowledge hereof may be readily attained unto.

Of Holding the Flagelet.

THere are two wayes of *Holding* the *Flagelet* usually taught by the Professors on this Instrument: The first way is to hold it with the *left hand* next the *mouth*, the *thumb* and *three fingers* thereof on the four first Holes, and the *thumb* and *first finger* of the *right hand* on the two last, holding the End of the *Flagelet* between the *second* and *third fingers*. The second way of holding it (which I conceive is the best) is to hold it with the *left hand* next the *mouth* as before, but with this difference, the *thumb* and two *first fingers* thereof stopping the three first Holes, and the *thumb* and two *first fingers* of the *right hand* stopping the three last Holes; so that as the *Flagelet* hath four Holes above, and two

below,

below, so they are stopt above with the four *first fingers*, and beneath with the two *thumbs*; and for the better staying it to ones *Mouth*, the end of it is to be held between the *third* and *little finger*, placing the *third finger* above, and the *little finger* underneath, as is expressed in the *Figure* before the *Title*.

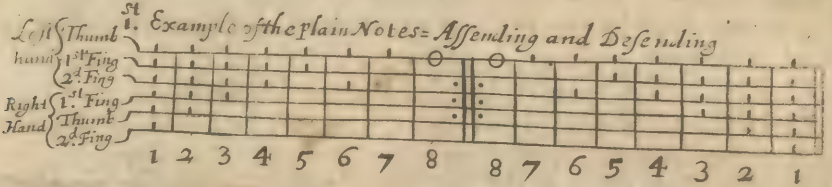
Of the manner of Playing on the Flagelet.

ALL Tunes or Lessons for the *Flagelet* are prick'd upon six Lines, answering to the six Holes on that Instrument, by certain Characters called *Dots*: These *dots* direct what *Holes* are to be stopt, there being so many, and the same *holes* to be stopt on the *Flagelet* each breath, as there are *dots* placed perpendicularly on the six Lines; as suppose a *dot* upon the first or uppermost Line, the first *hole* on the *Flagelet* (agreeing with that first Line) must be stopt; and if there be two *dots* one over another, as on the first and second, or first and third Lines, then the first and second, or first and third *holes* on the *Flagelet* are to be stopt: For instance, in pricking the Tune called *Maiden Fair*, for the two first Sounds or Breaths is made a *dot* upon the first and third Line twice over, and accordingly the first and third *hole* of the *Flagelet* must be stopt, and then blow gently twice. The like is to be understood of all the rest; observing, that as many rows of *dots* as there is from the top to bottom on the six Lines, so many several *sounds* must there be on the *Flagelet*. Above the six Lines over the *Dots* are placed *Notes* for expressing the

Measure

Instructions for Playing on the Flagelet.

Measure of Time, slow or swift; of which *Notes* and *Time*, I shall give you a certain Rule to know the Proportion in its due place.



Your *Flagelet* being held as is directed, and your Fingers on the six Holes, your first Stop or Note is 6 *Dots*, the second 5, the third 4, the fourth 3, the fifth 2, the sixth 2 divided, the seventh 1, the eighth a Cypher [o] which is *all open*. Blow gently, and take your Breath at every Note or Sound. Example of these in their order.

Directions for Playing the Eight Notes Up or Ascending.

1 Blow gently, all six holes being stopt, is 6 Dots.
2 Up with the *second finger* of the *right hand*, is 5 Dots.
3 Off with the *thumb* of the *right hand*, is 4 Dots.
4 Up with the *first finger* of the *right hand*, is 3 Dots.
5 Up with the *second finger* of the *left hand*, is 2 Dots.

6 Up with the *first finger* on the *left hand*, and down again with the *second finger*, is 2 Dots Divided.

7 Up with the *second finger* of the *left hand*, is 1 Dot.

8 Off with the *thumb* of the *left hand* is the Cypher [o] upon the first or uppermost Line, which is all open.

To Play the Eight Notes Down or Descending.

1 Blow gently, all Holes being open, is the Cypher [o] upon the uppermost Line.

2 Stop with the *thumb* of the *left hand*, is 1 Dot.

3 Stop with the *second finger* of the *left hand*, the *thumb* remaining, is 2 Dots divided.

4 Stop with the *first finger* of the *left hand*, taking up the *middle finger*, is 2 Dots.

5 Stop with the *second finger* of the *left hand* again, the rest remaining, is 3 Dots.

6 Stop with the *first finger* of the *right hand*, the rest remaining, is 4 Dots.

7 Stop with the *thumb* of the *right hand*, is 5 Dots.

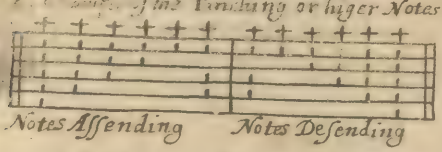
8 Stop with the *second finger* of the *right hand*, and now all is stopt, which is 6 Dots.

Practice to play these Eight Notes ascending and descending, till you are perfect in them, always observing this Rule, that in Notes ascending gradually, you must increase your Breath by degrees; and contrary in Notes descending, and in Notes that Rise or Fall by Skips, you must suddenly increase or diminish your Breath, as the Notes require: The

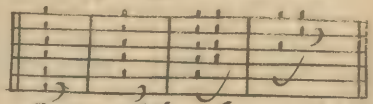
taking

taking off a Finger raiſeth, and the ſtopping down the contrary. Always remember to ſtop the Holes cloſe, and to hit every Note diſtinctly with the tip of your Tongue.

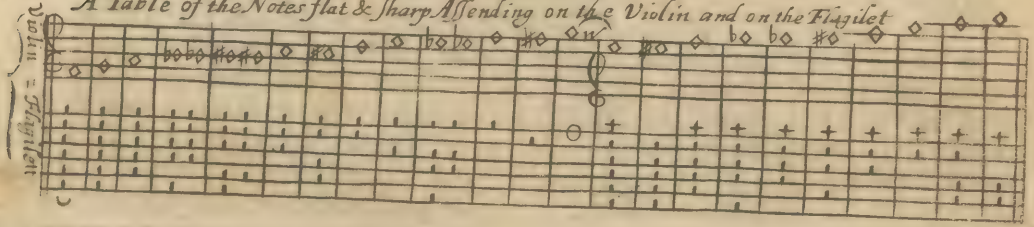
Next is ſet down Examples of the *Pinching Notes* and Graces; Alſo a Table of the *Notes* Flat and Sharp, aſcending on the *Violin* and *Flagelet*.



3d Example of ſhak: Beats



A Table of the Notes flat & ſharp Aſſending on the Violin and on the Flagilet



Of the Pinching Notes on the Flagelet.

The Pinching Notes ascend eight Notes higher than the Plain Notes, and are distinguished from them by a *dash* drawn through the first or highest *Dot*, making it a *Cross*, as in the foregoing Example. To play it on the *Flagelet* you must do thus: Bend your *left thumb*, and let it be but half over the first Hole (on which the *Pinch* is always made, by Pinching your Nail hard over half the Hole) then give it a stronger Breath than the former Notes had, and you shall find the Sound of the *Flagelet* to be eight Notes higher. All the other Stops are the same with the former.

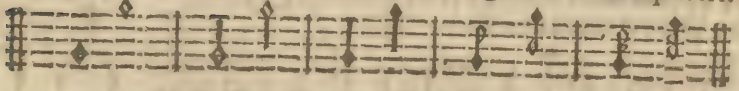
Of the several Graces on the Flagelet.

In the former Example of *Graces*, the Mark or Character of a *Beat* and *Shake* is all one, but in Playing them is this difference: When the Mark is on the same Line even with the *Dot*, then you are to lift up that finger and shake, and lay it down again before you play any other; this is called a *Beat*. But when the Mark stands alone upon any other line underneath the *dot*, then with the finger belonging to that Line on which it is set you must shake, taking it off again before you play any other Note; and this is called a *Shake*. The third mark is for a *slur* or *slide*, that is, when two Notes are tyed together by a *crooked dash* underneath, then those two Notes must be expres'd with one Breath. There is another much like this, which concludes with a *Beat*, and is play'd thus: Hit the first Note with the tip of your Tongue, and continuing your Breath, take up the second and bring on the first *beating*.

Instructions for Playing on the Flagelet.

The Names of the Notes.

Semibreves. Minims. Crotchets. Quavers. Semiquavers.



Of the Time, or Proportions of the Notes.

THE Mood for the *Common Time* is thus Marked ¢, and is multiplyed by two, as one *Semibreve* is two *Minims*, one *Minim* two *Crotchets*, one *Crotchet* two *Quavers*, &c.

If what is said here concerning the *Common-Time* be not sufficient to Instruct a Beginner, I refer him to Mr. *Playford*'s *Introduction to the Skill of Musick*, where he may not only be Instructed in this, and the *Triple-Time*, but in all the Grounds of *Musick*, both *Vocal* and *Instrumental*.

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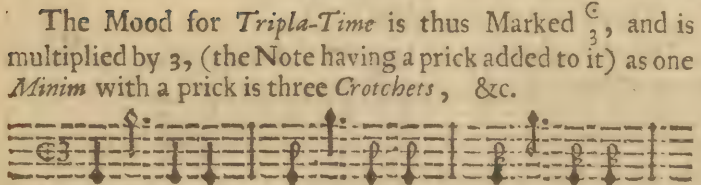
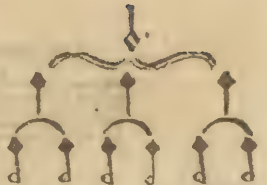
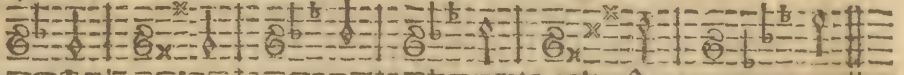
The Mood for *Tripla-Time* is thus Marked $\frac{\mathbb{C}}{3}$, and is multiplied by 3, (the Note having a prick added to it) as one *Minim* with a prick is three *Crotchets*, &c.



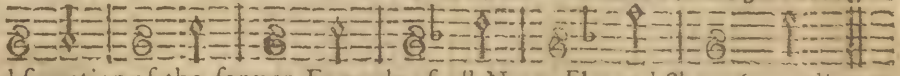


Lastly, this Example is to be observed directing what Key or Note any Tune prick'd for the *Violin* is proper for the *Flagelet*; in which observe, that all Lessons belonging on the *Violin* in *A re*, *F fa ut*, *C sol fa*, and *D la sol*, have the same Key on the *Flagelet*; other Keys do vary, as is here to be seen.

Violin.

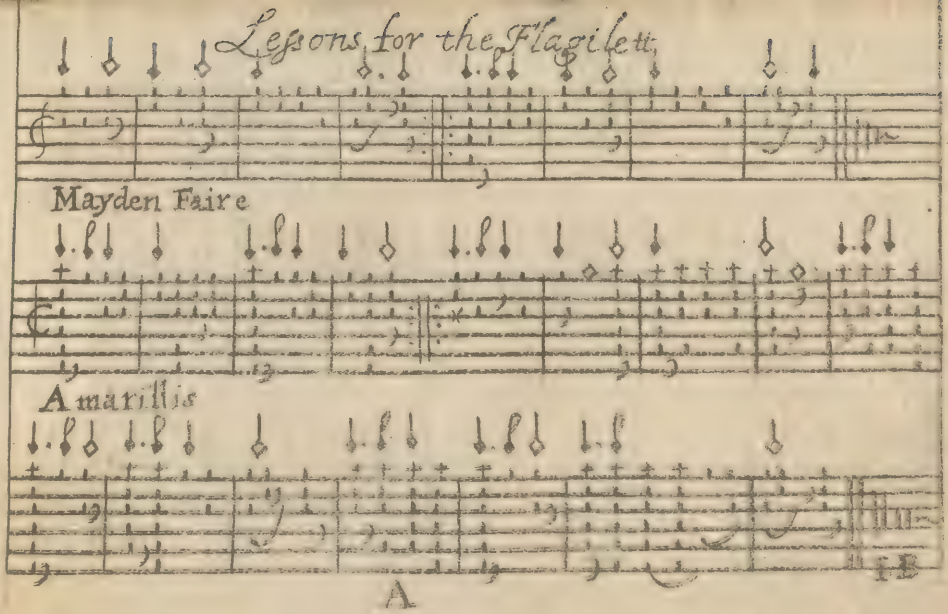


Flagelet.



By the observation of the former Example of all Notes Flat and Sharp (according to the Scale of *Musick*, by Notes as well as Dots,) you will soon come to play any Tune prick'd by Notes. To conclude, I have endeavour'd with all Candor and Integrity to render this Book both useful and acceptable to all Lovers of *Musick*, who I hope will receive it with the like.

THO. GREETING.



Lessons for the Flagilett

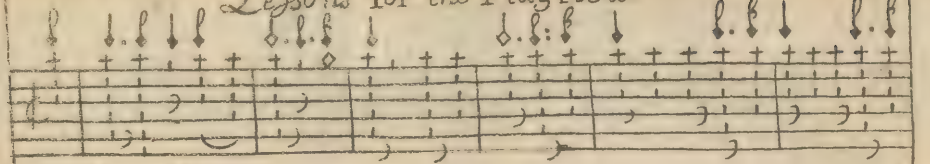
1

Mayden Faire

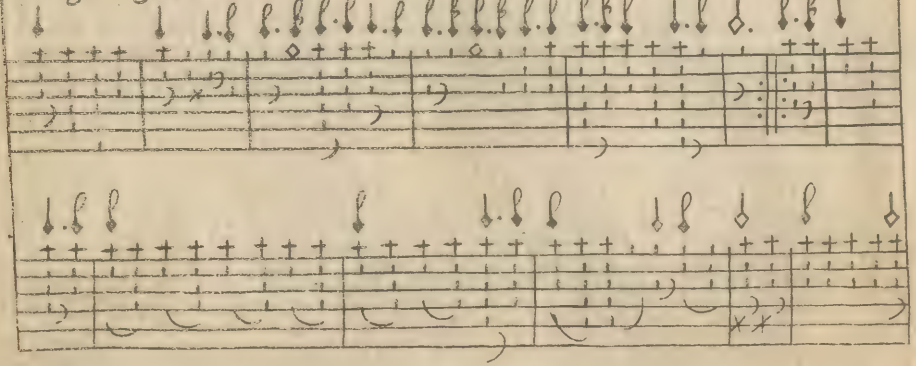
2

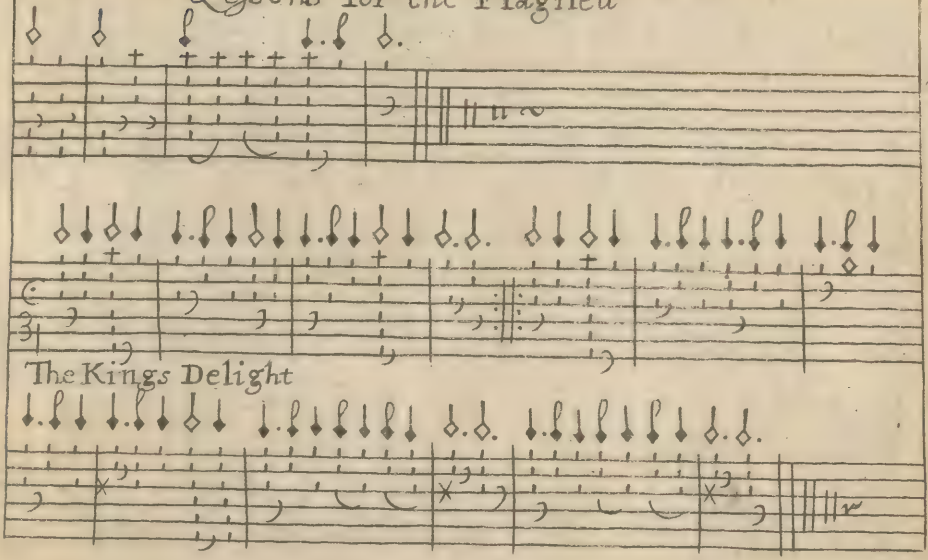
Amarillis

Lessons for the Flagilett



Nightingale

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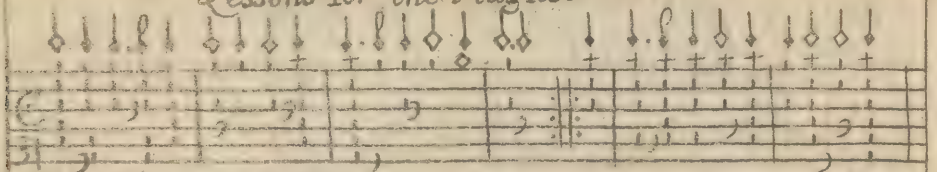
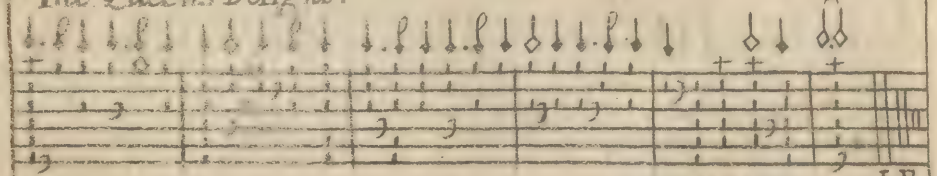
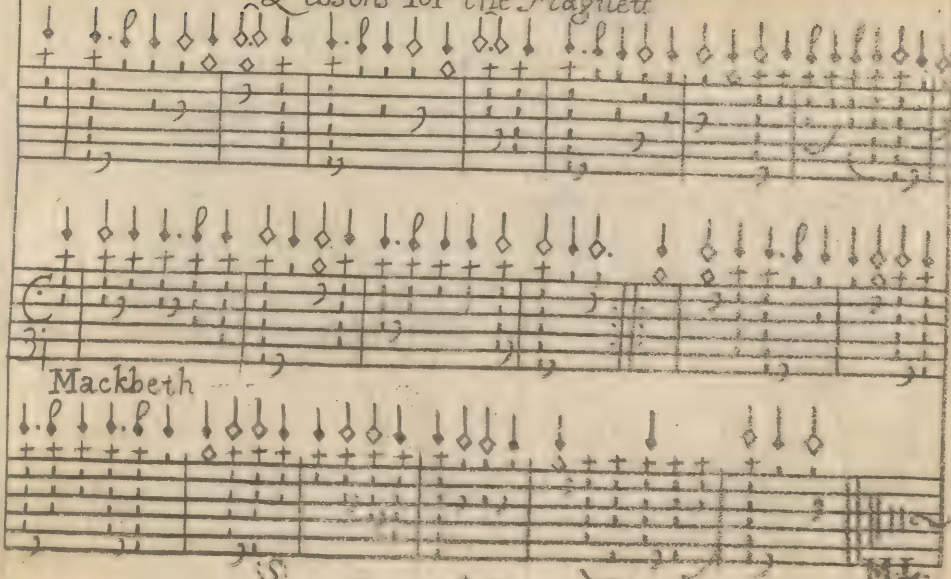
The Kings Delight



The Queens Delight.




Mackbeth
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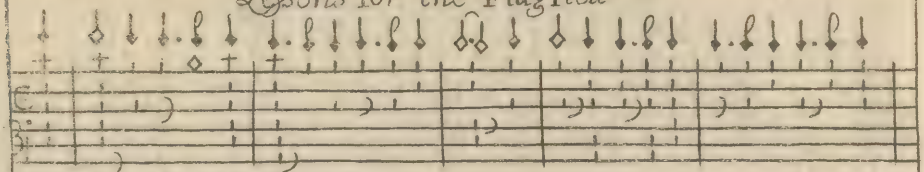
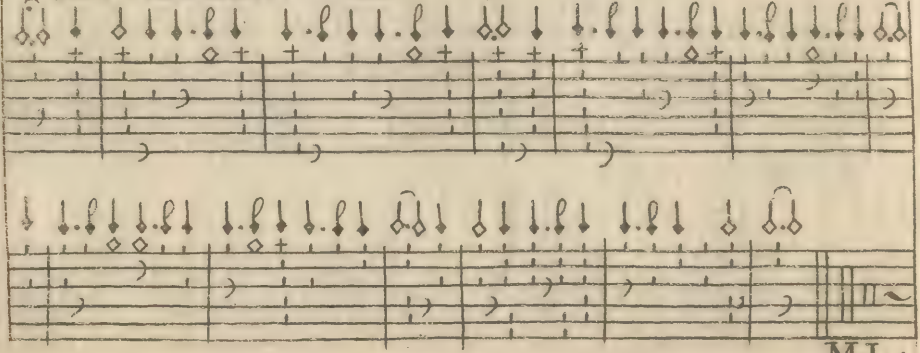
M.L.



Love in a Tubb: a dance



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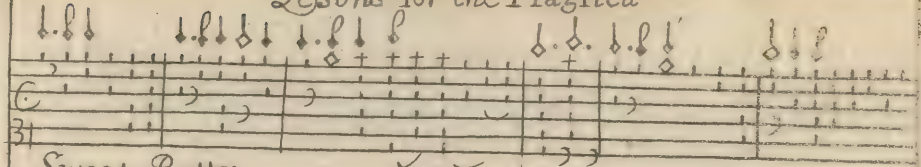
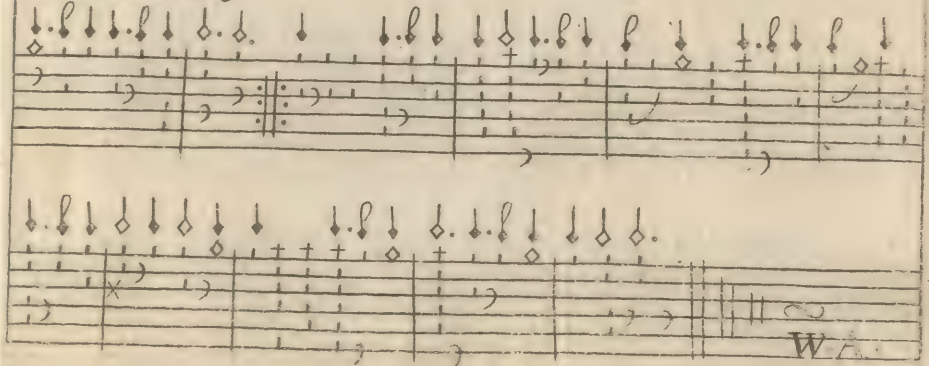
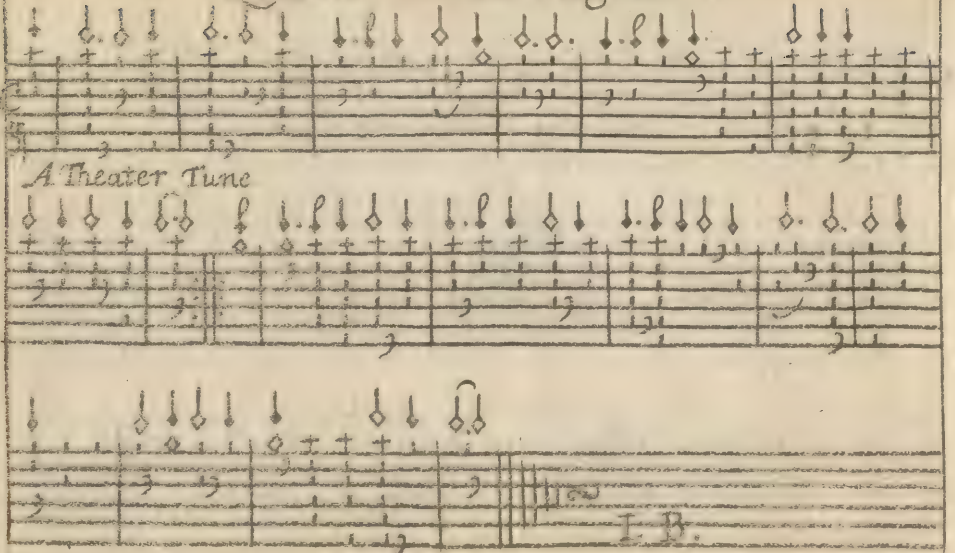


Sweet Betty




A Theater Tune

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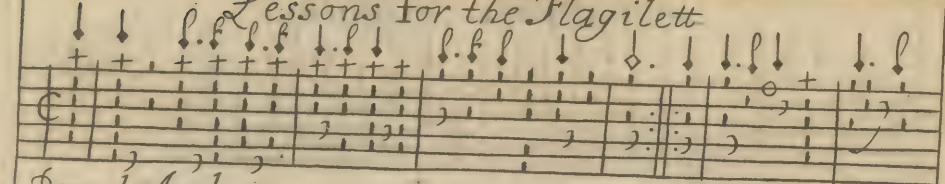
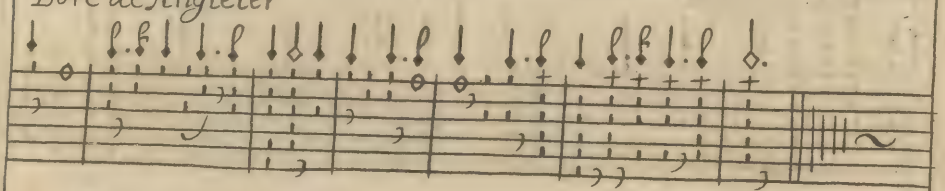


Bore de Angleter



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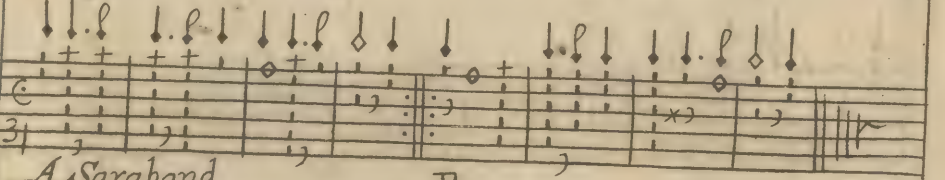

A Saraband

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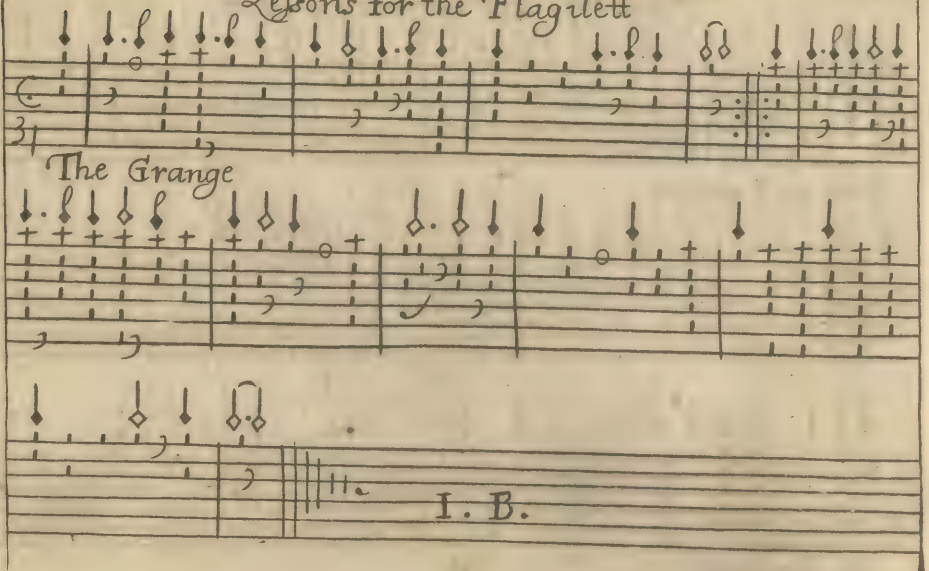
The Grange



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Parthenia

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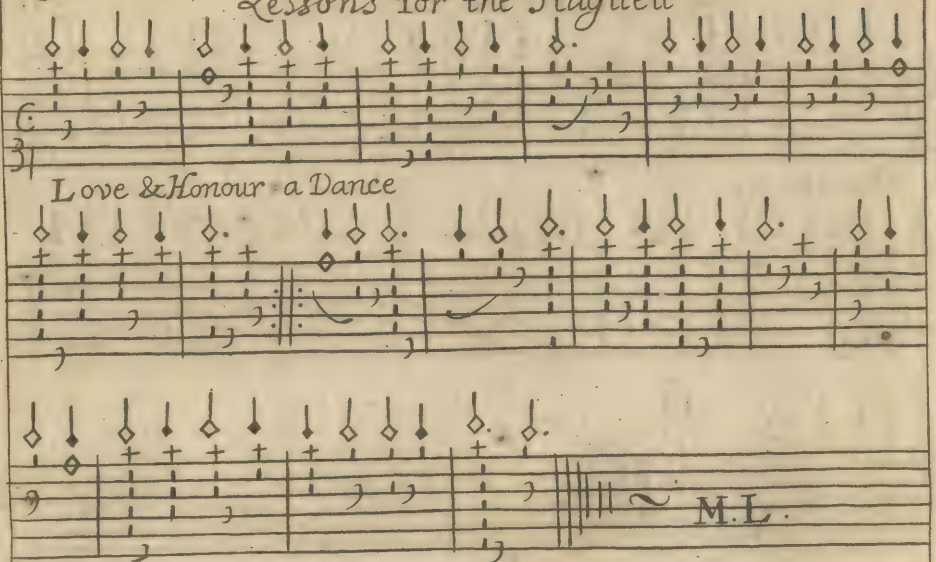
Love & Honour a Dance

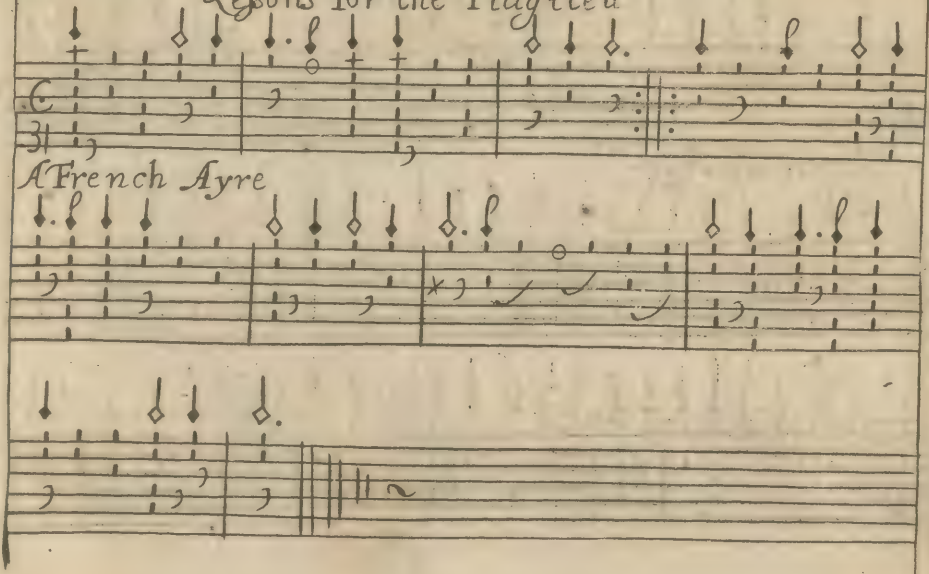


The Hobby Horse Dance

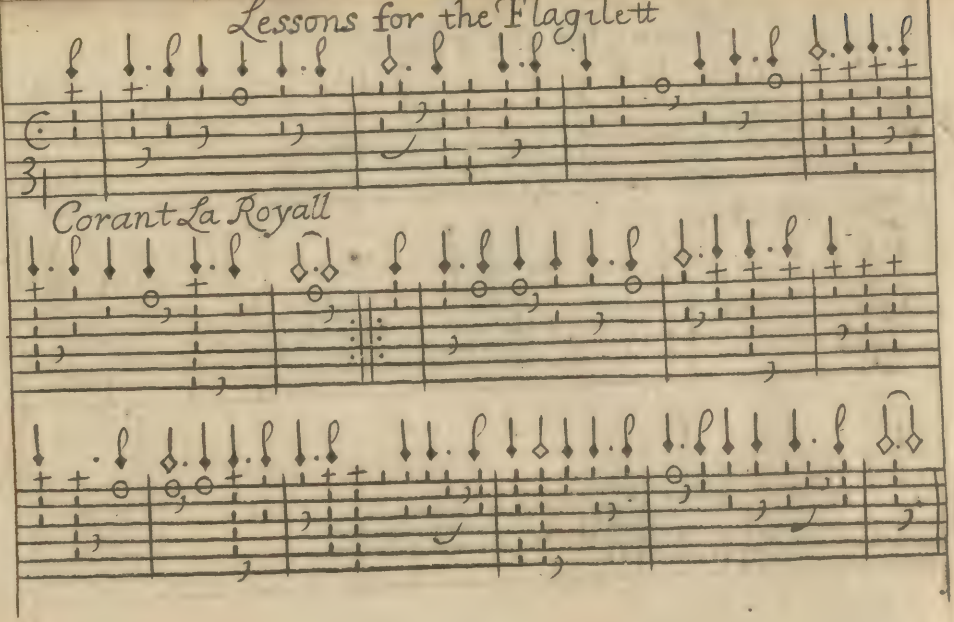
17

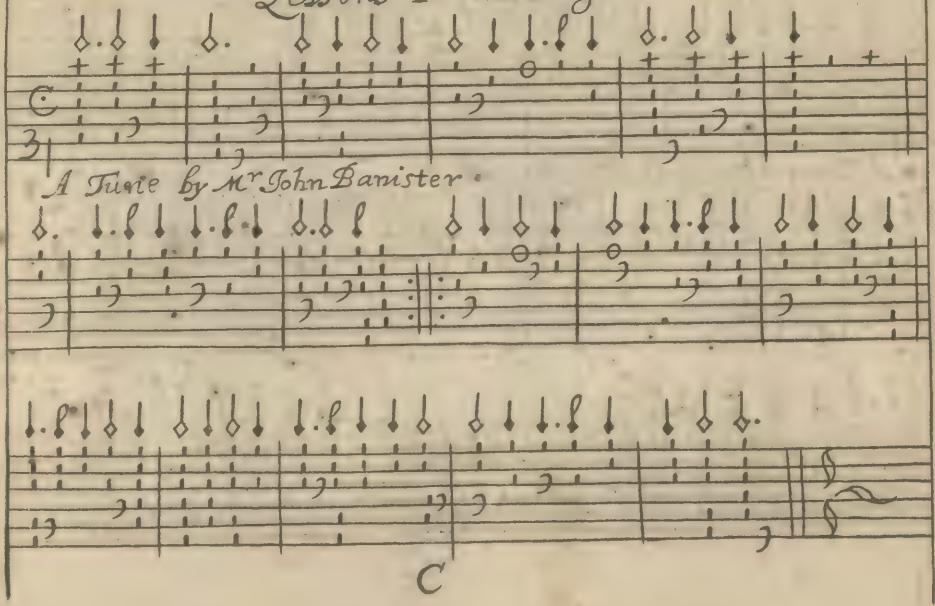
31 Minuais a French Ayre

A French Ayre



Corant La Royall




A Tune by Mr. John Banister.
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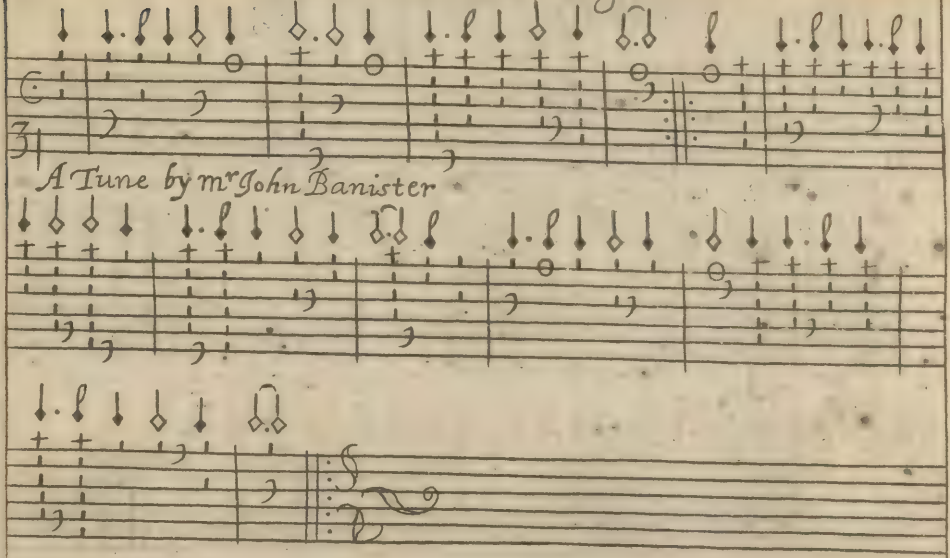
A Tune by mr John Banister



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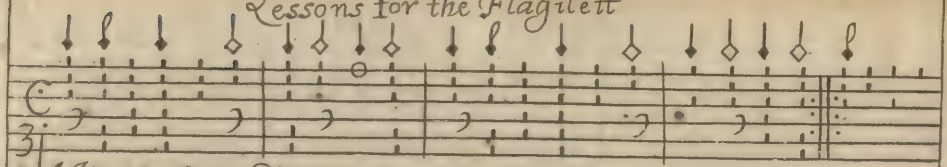
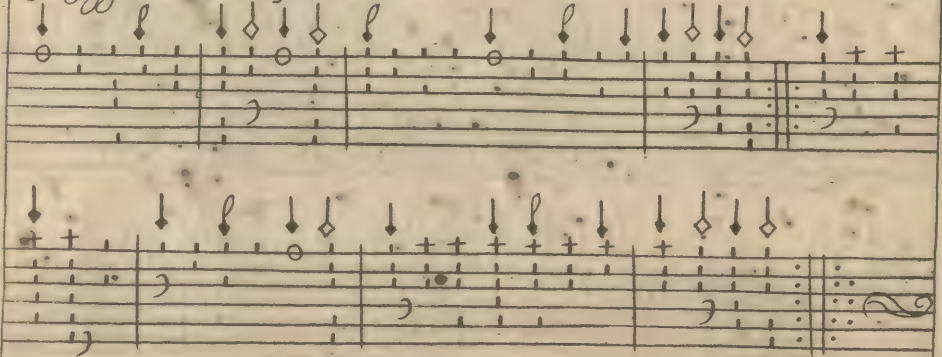
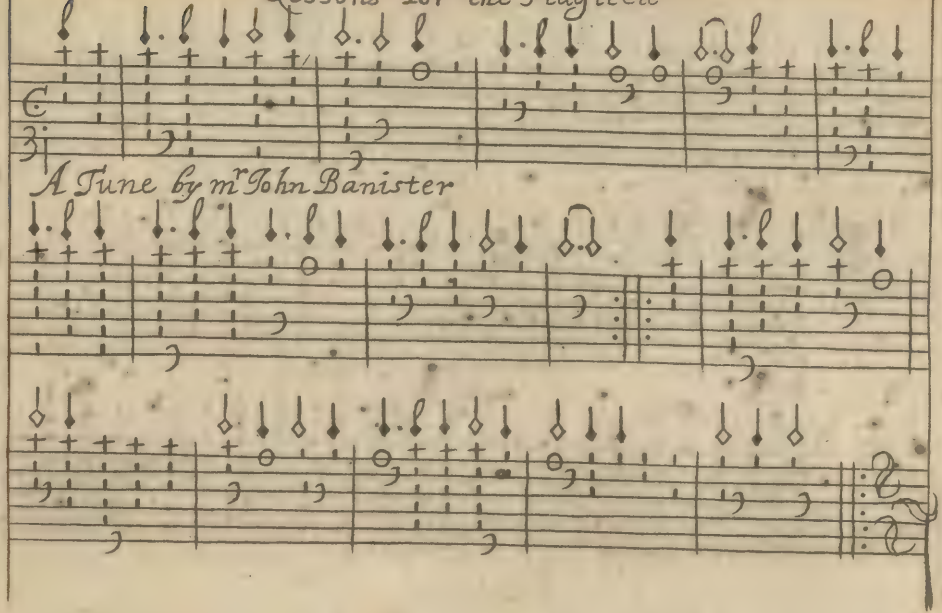


A Jigg or Horne Pipe



A Tune by mr John Banister



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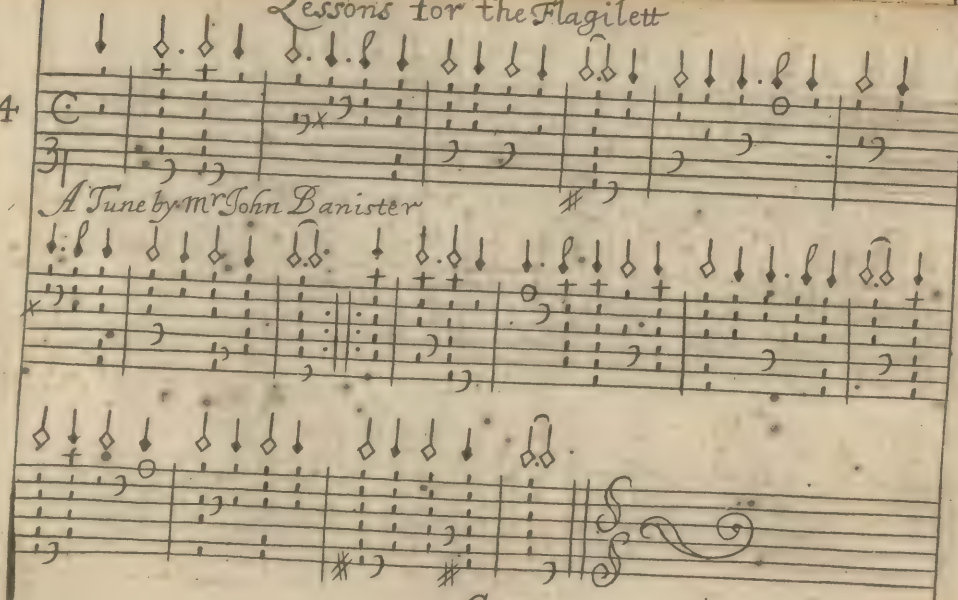
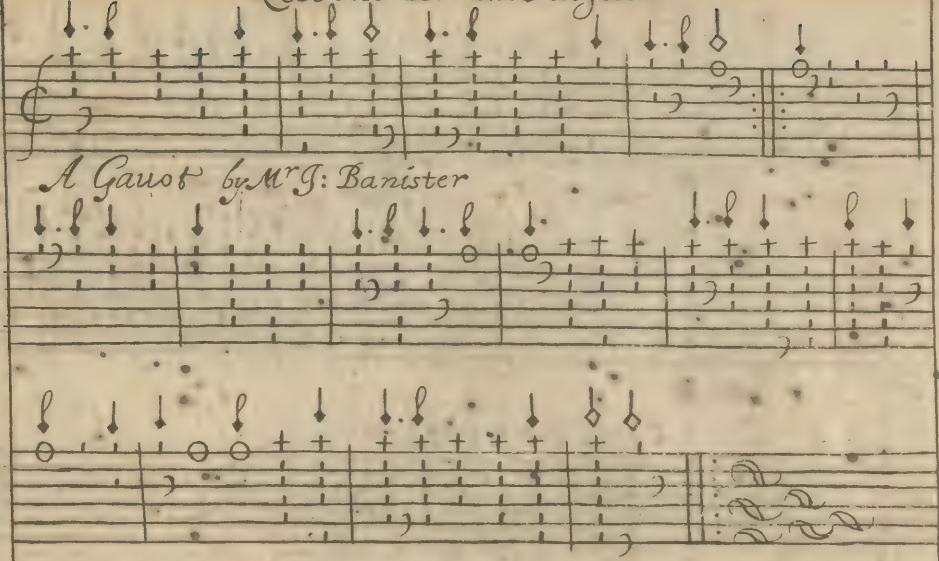
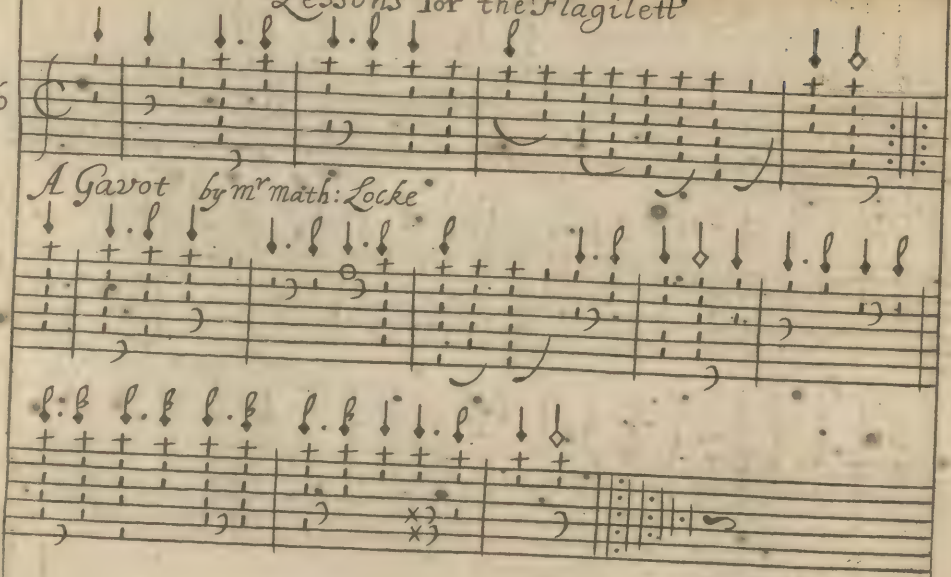
A Tune by Mr John Banister



A Gauot by Mr J: Banister



A Gavot by mr math: Locke



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A Horne Pipe

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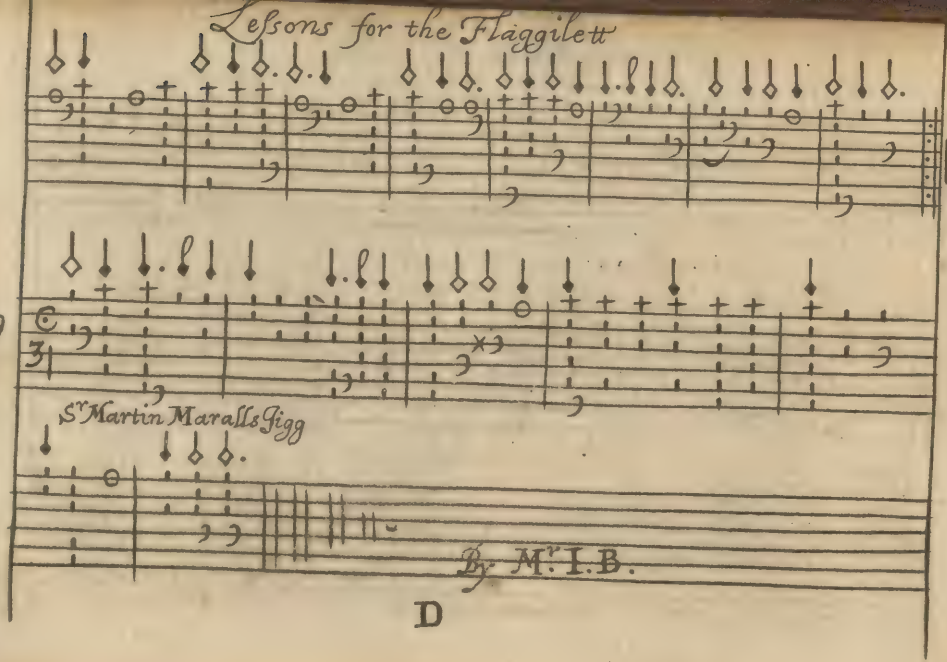
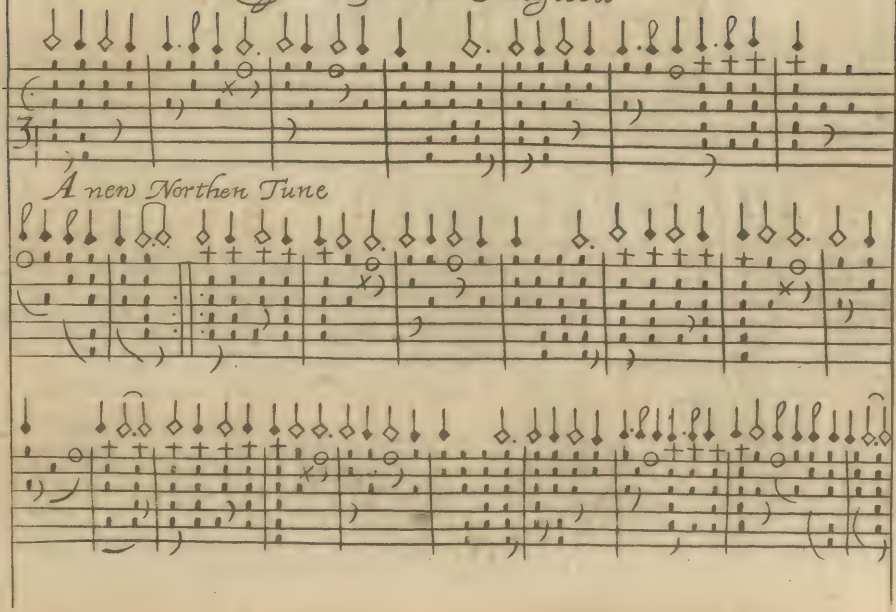
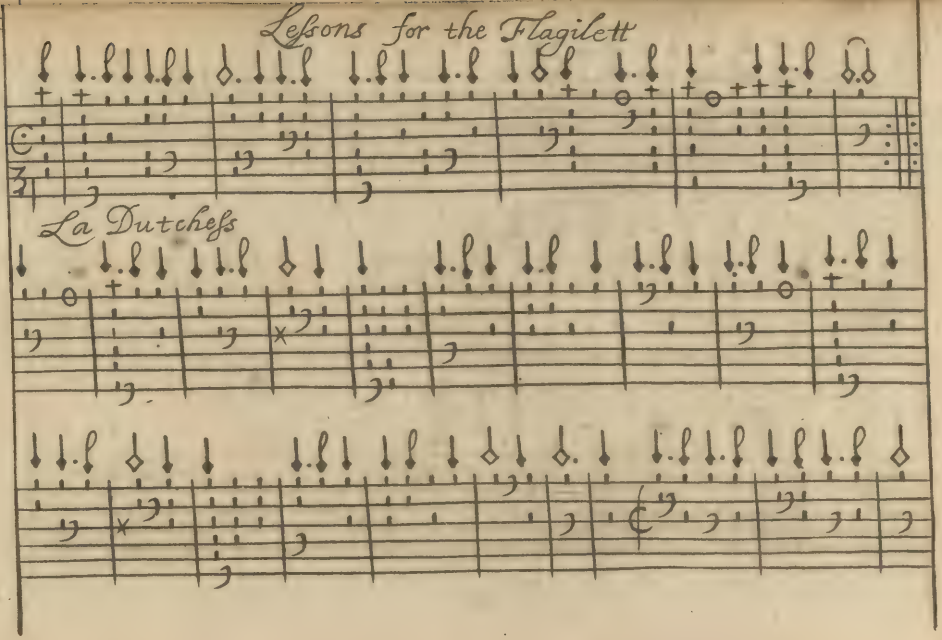
A Tune by m^r J: Banister .


29
Sr Martin Maralls Jigg
By Mr I.B.


30
A new Northen Tune

31

A Tune by mr John Banister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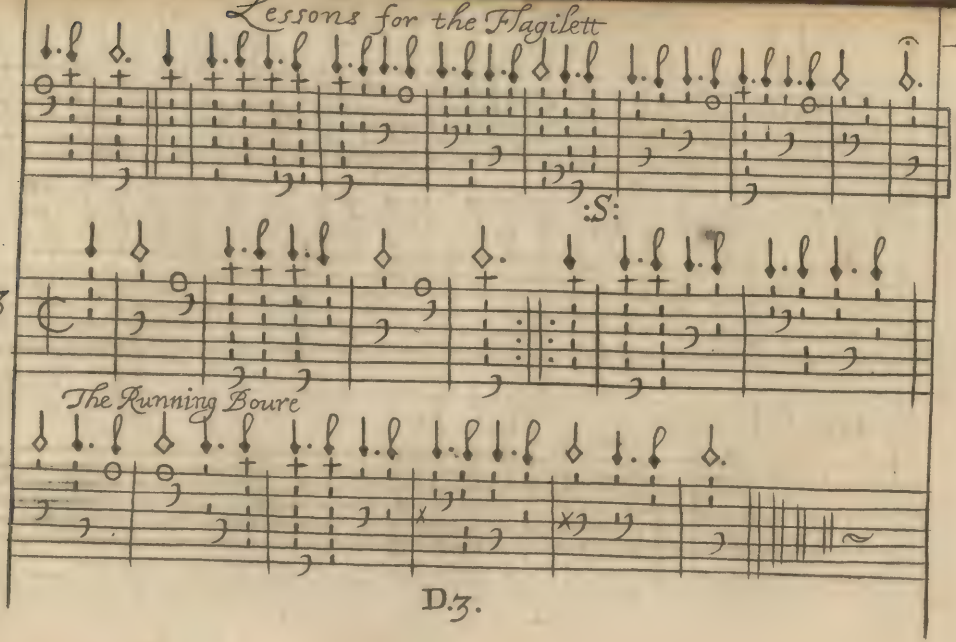
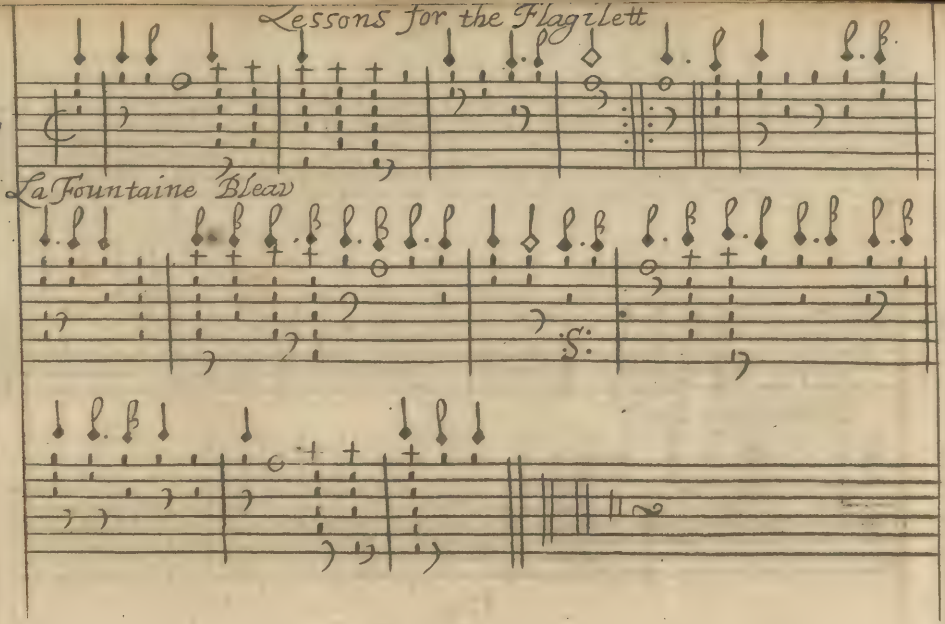
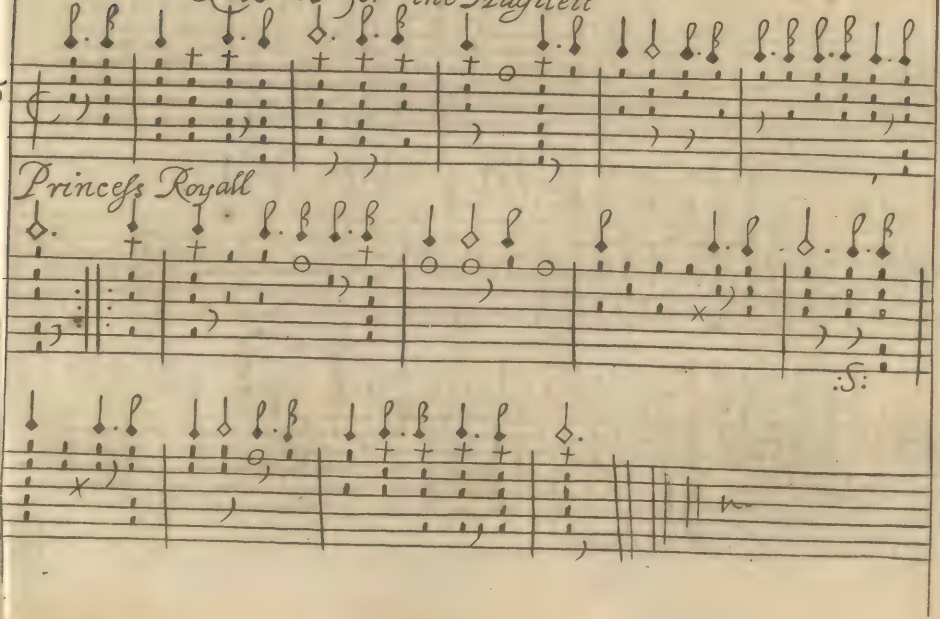
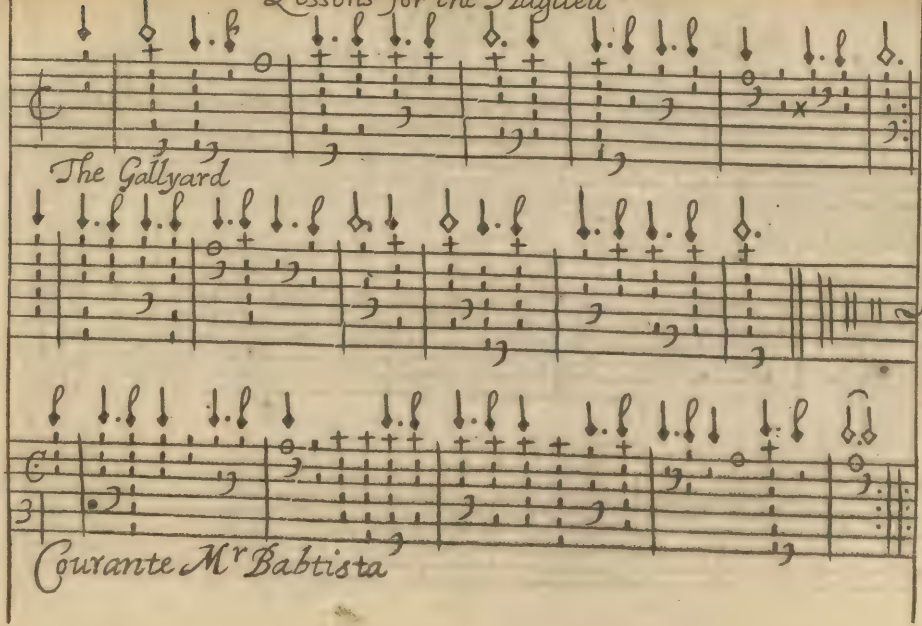
La Dutchess

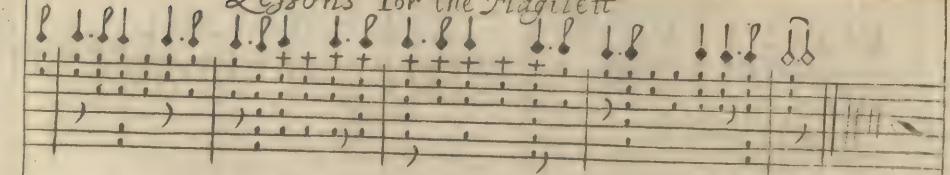

:S:
The Running Boure
D.S.

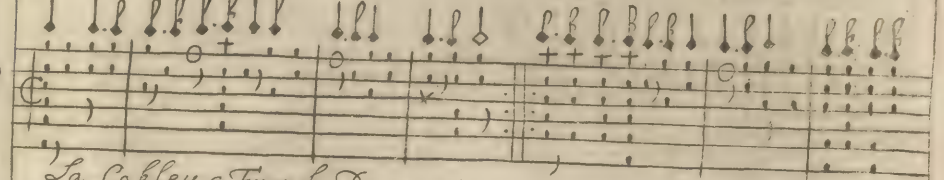
La Fountaine Bleau



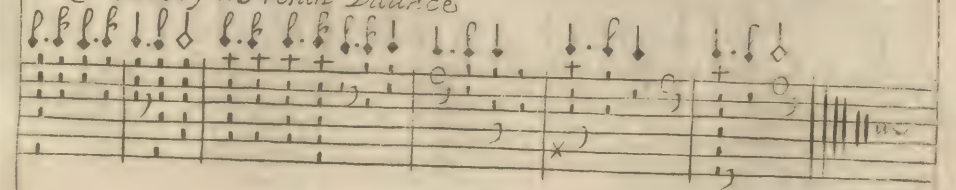

Princes Royall

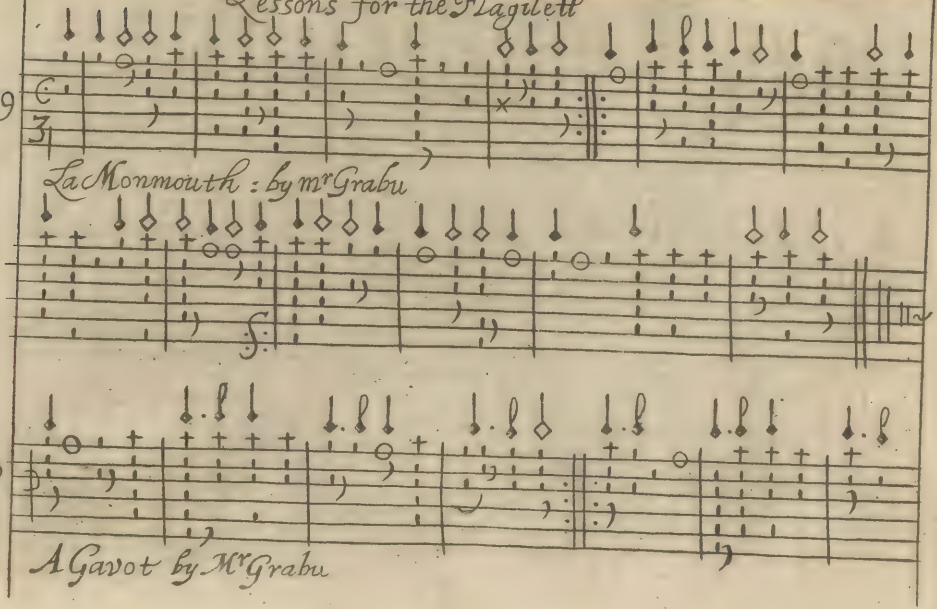

36
The Gallyard
37
Courante Mr Babtista

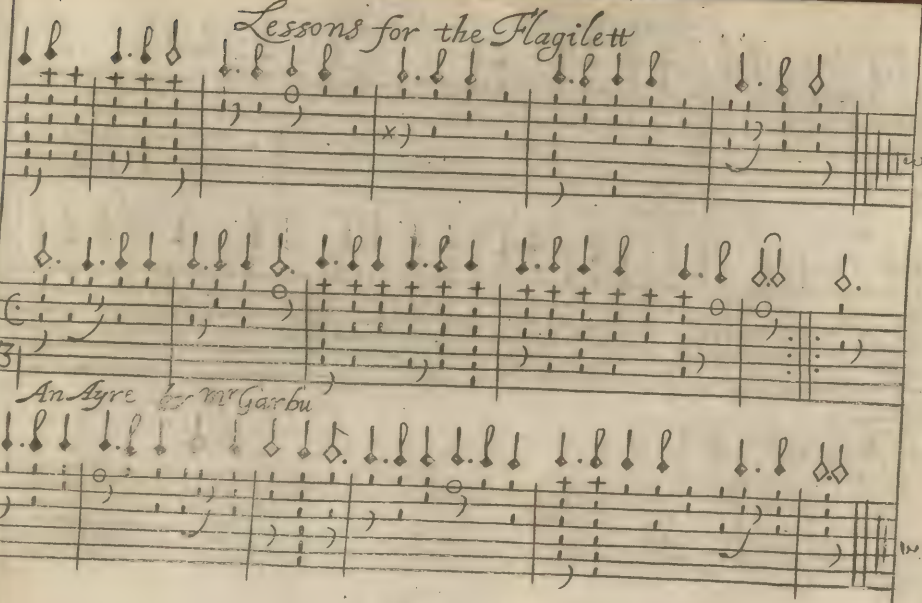




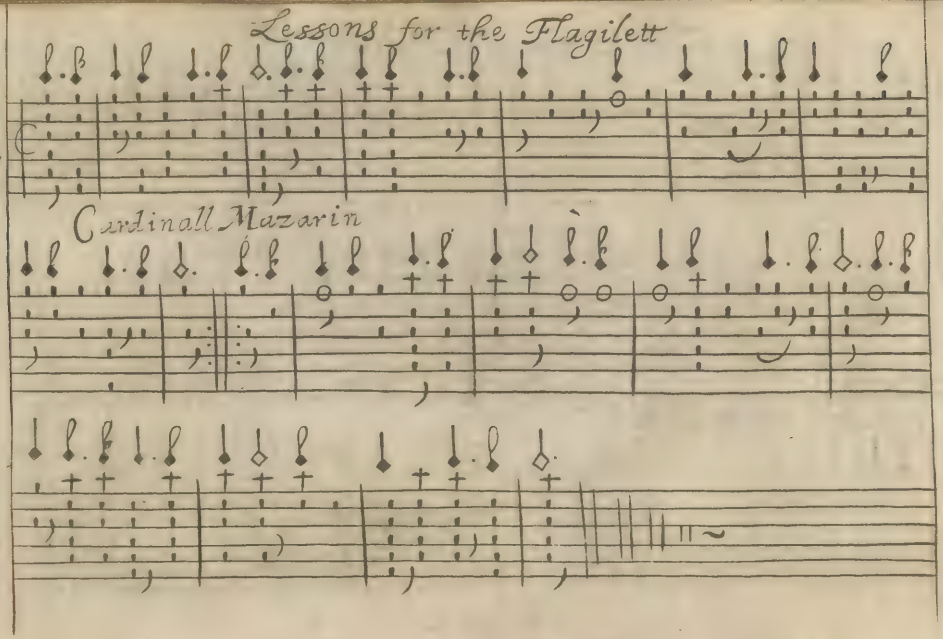
La Cokley a French Daunce

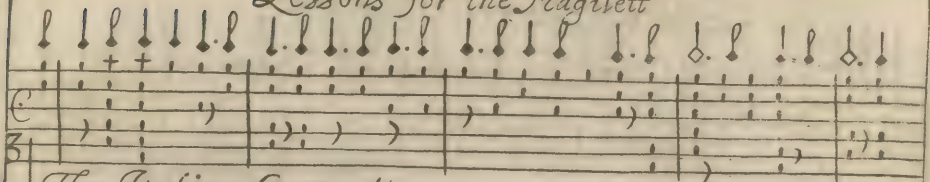



39
La Monmouth : by mr Grabu
40
A Gavot by Mr Grabu

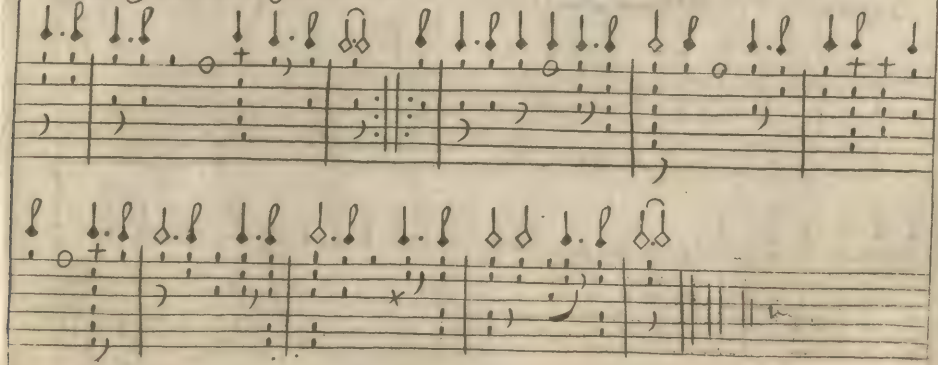

An Ayre for Mr Garbu

Cardinall Mazarin

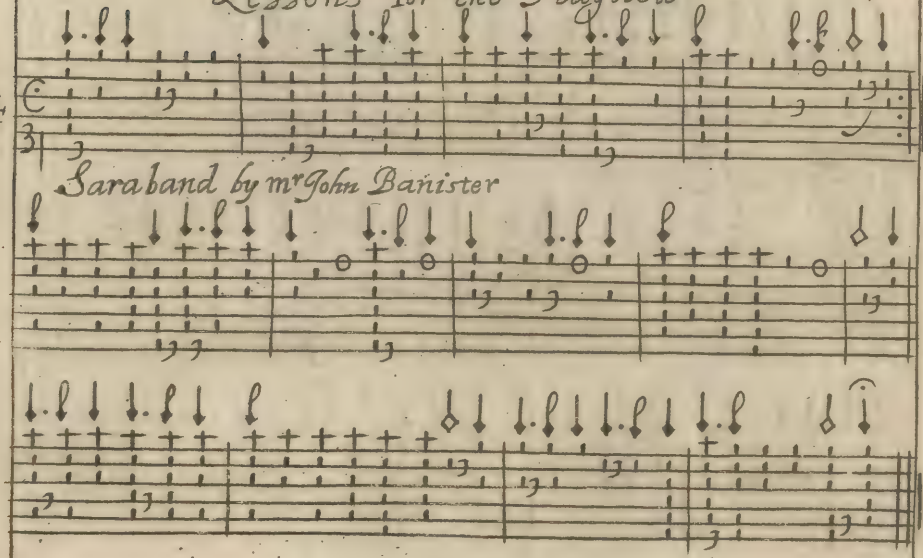




The Italian Courant

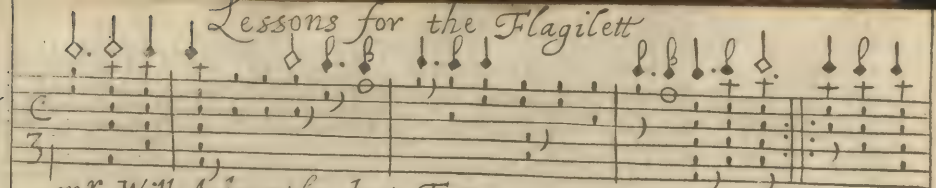


Saraband by mr John Banister

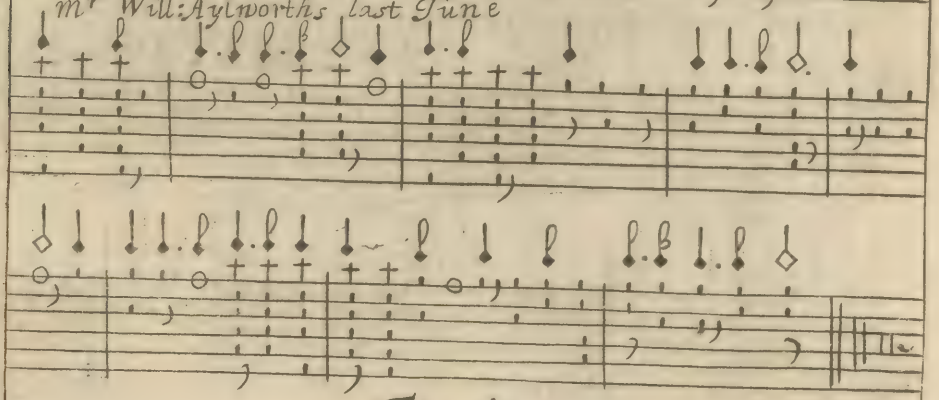


A Tune by Mr Jeffery Banister

46



mr Will: Aylworths last Tune



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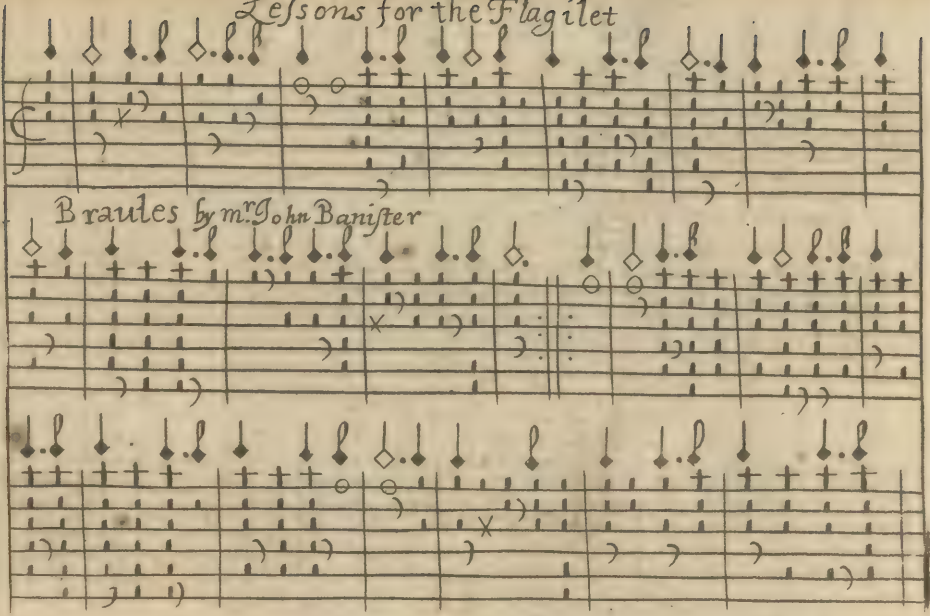
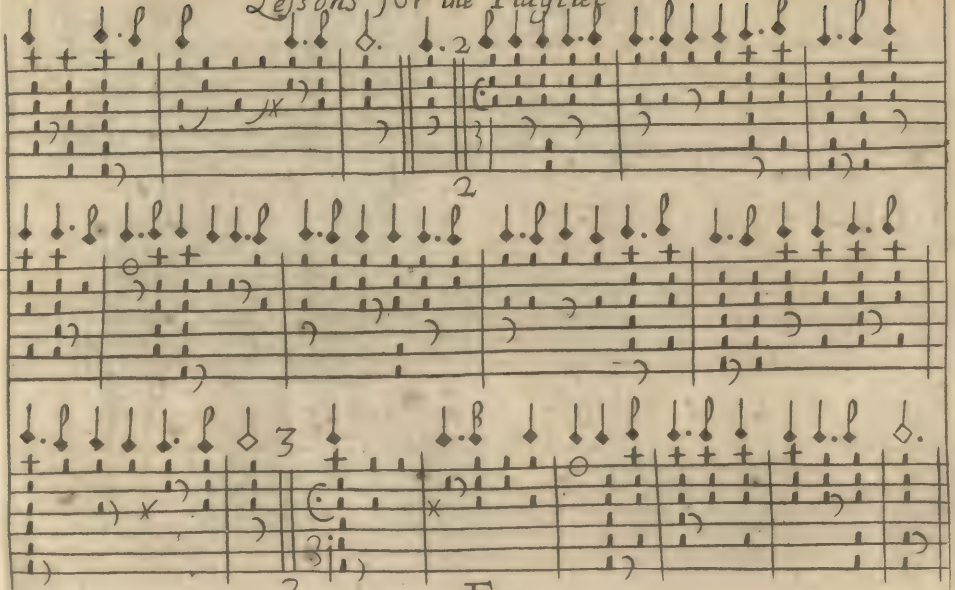
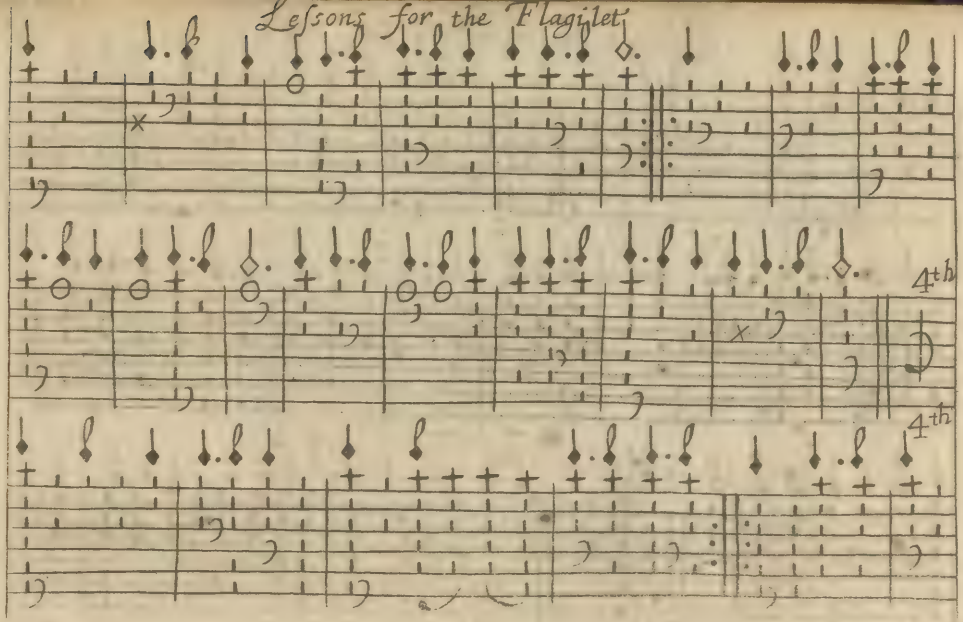
47

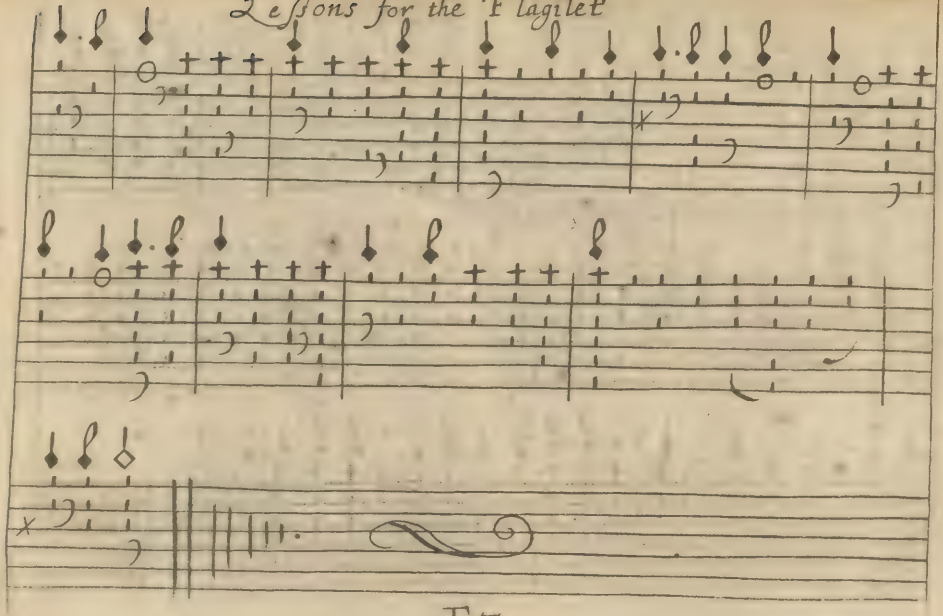
A Gavot by mr. John Banister

Braules by m.r John Baniſter

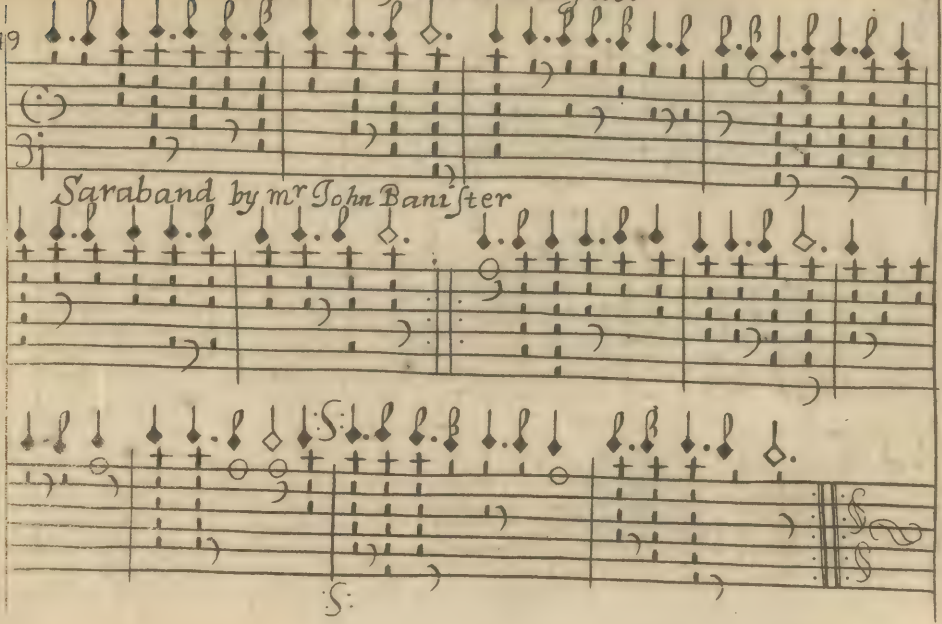





4th
4th

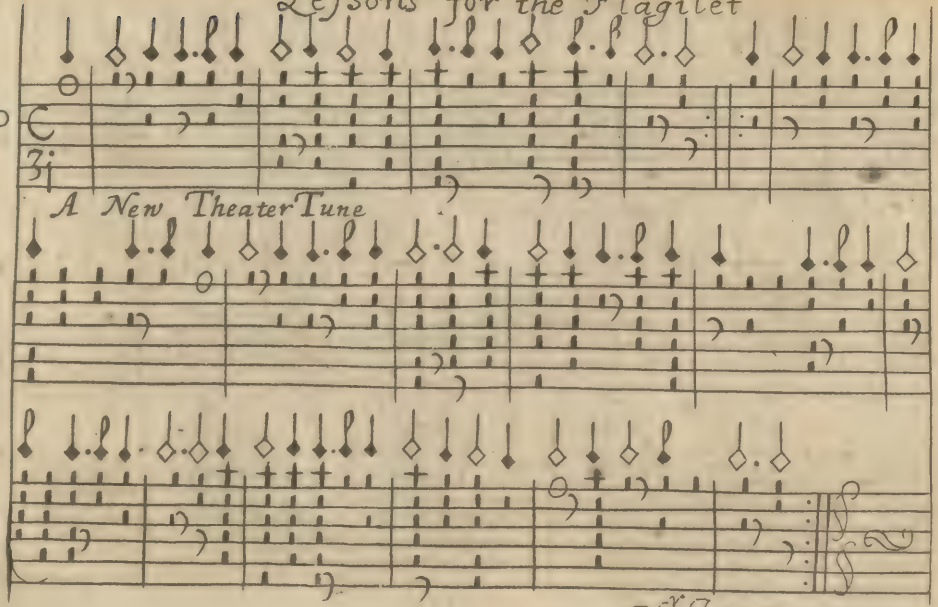


Saraband by mr John Banister



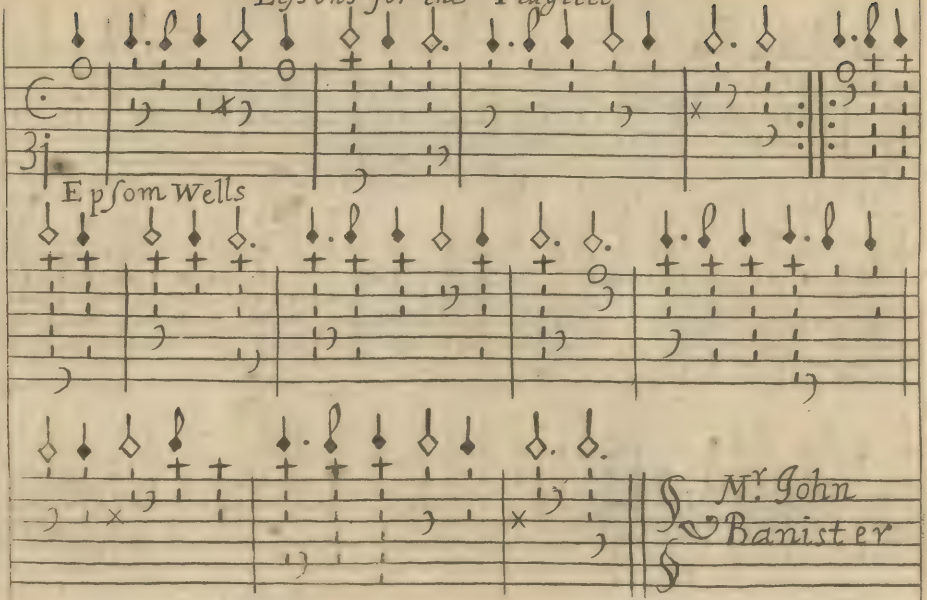
50

A New Theater Tune



M.r John Banister

51

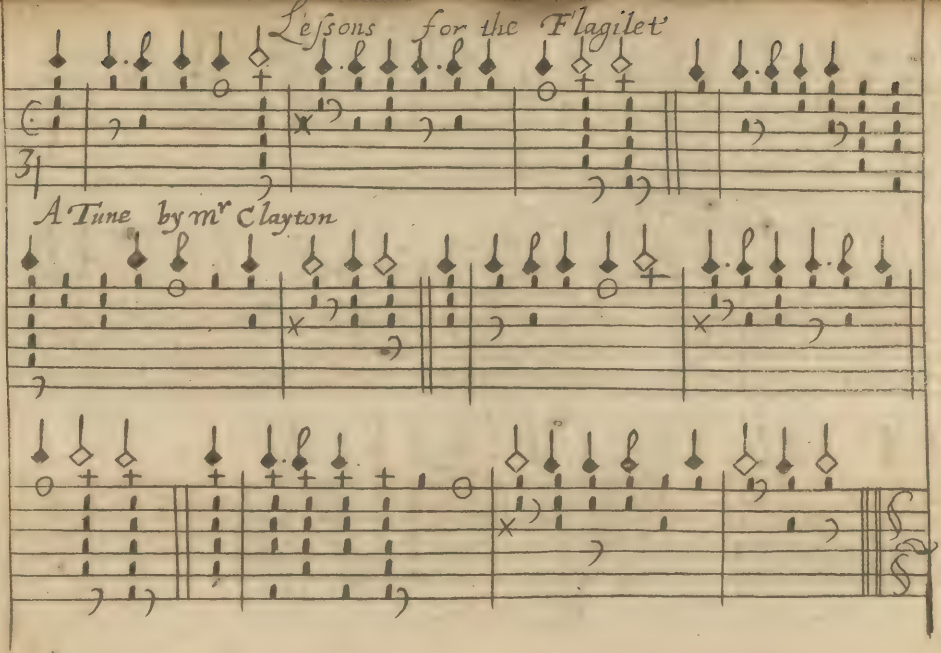


2

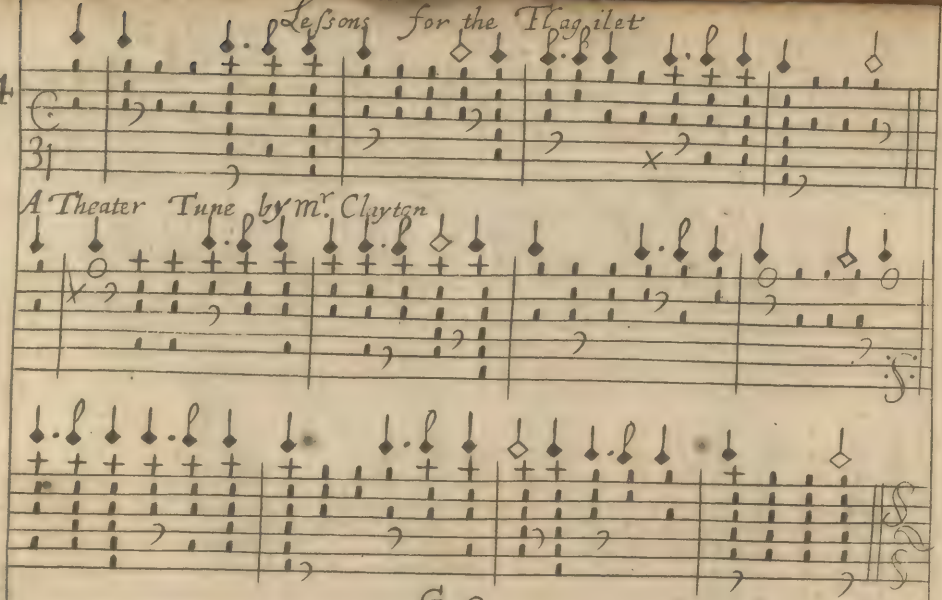
Theater Tune by Mr C Layton

53

A Tune by mr Clayton

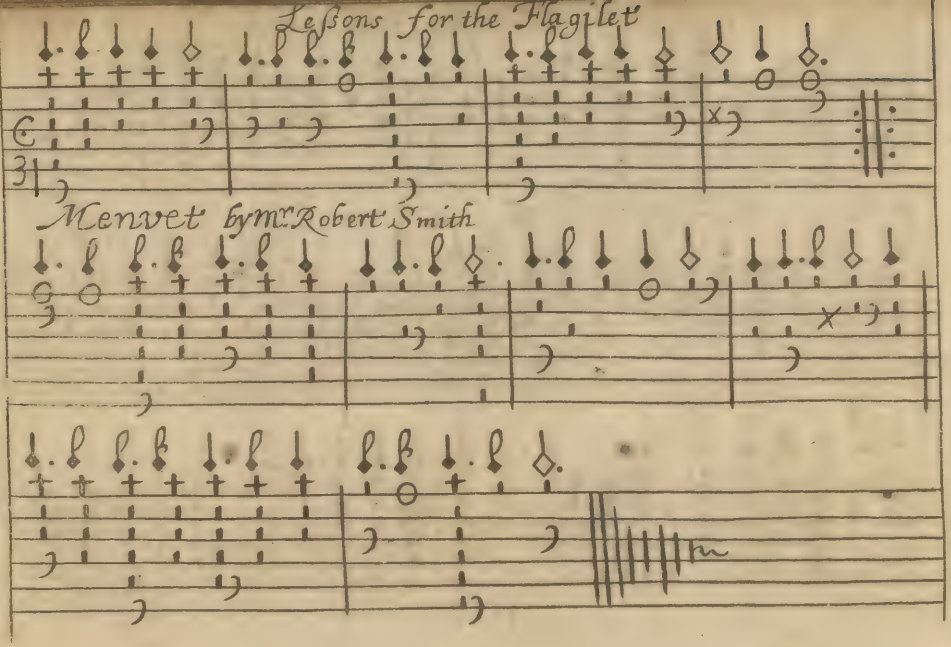


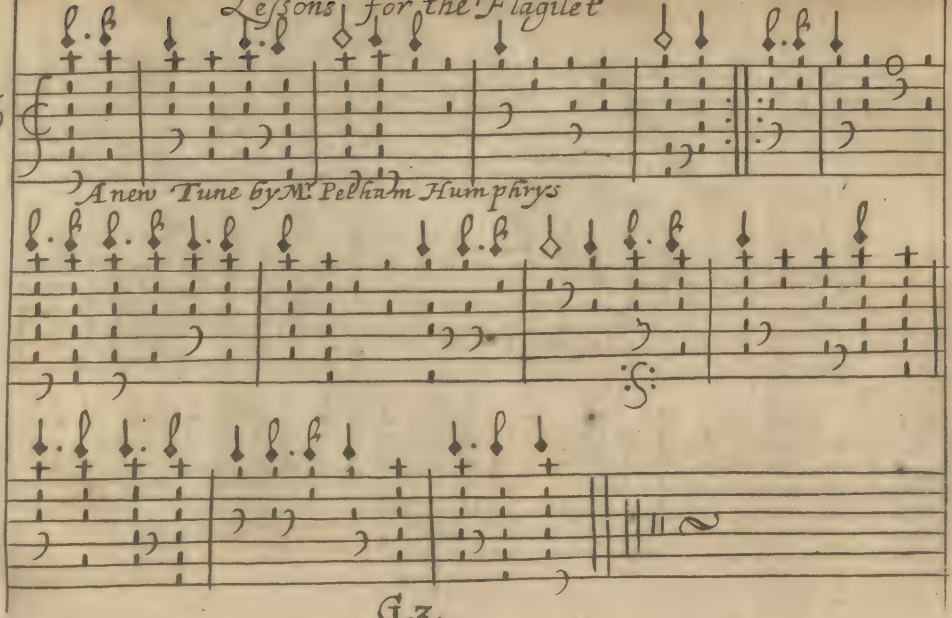
A Theater Tune by mr. Clayton



55

Menvet by mr. Robert Smith




A new Tune by Mr. Pelham Humphrys

57

The Earle of Sandwich Farwell

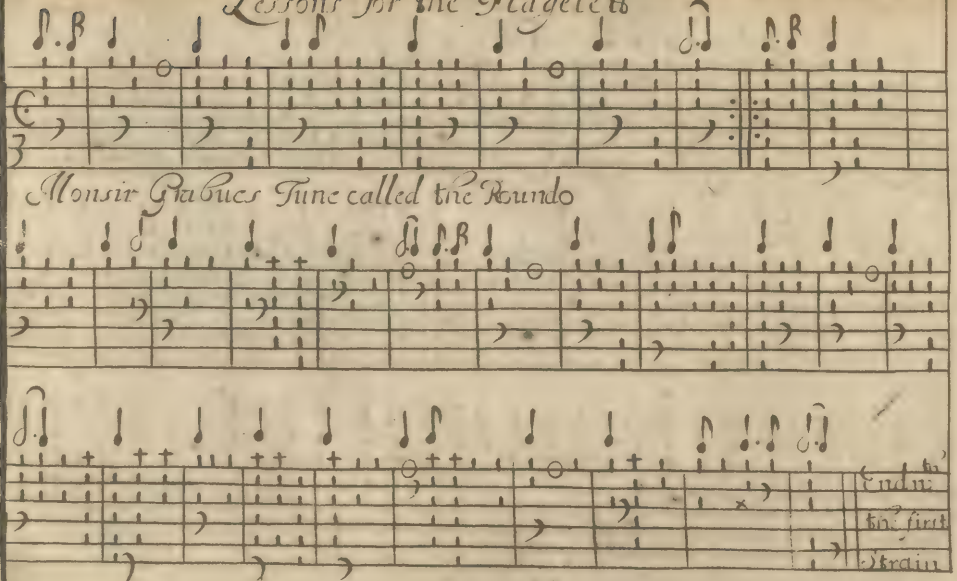
mr Robert Smith

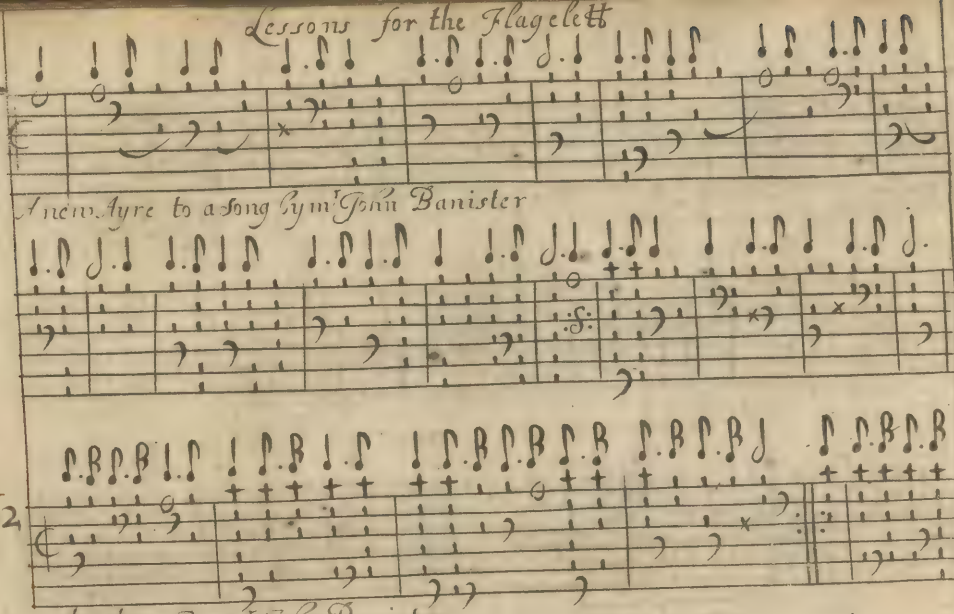
S.r Fretch Hollis Farwell

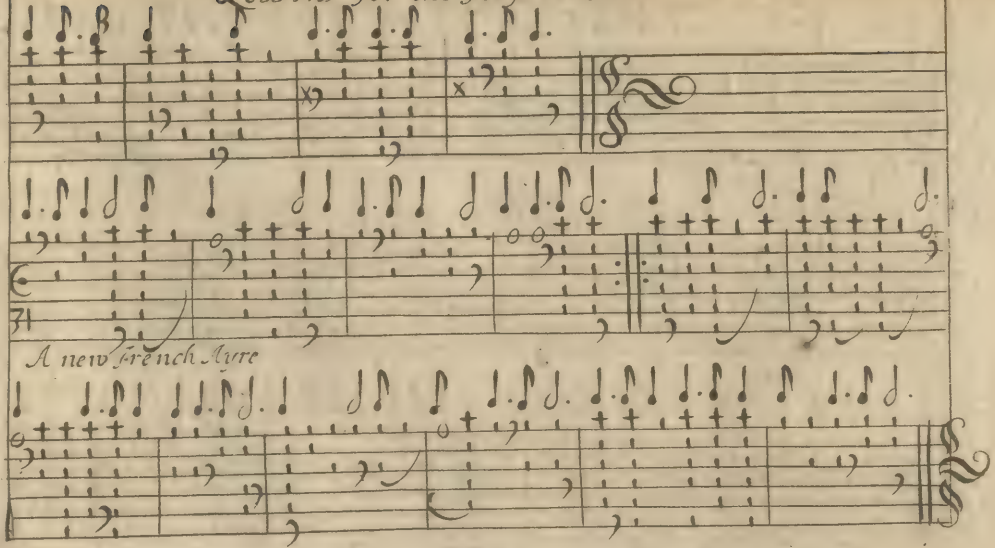
A Mock Tune to Aminda

FINIS.

Monsir Grabues Tune called the Roundo




61
A new Ayre to a Song by m^r John Banister
62
An Ayre By m^r John Banister

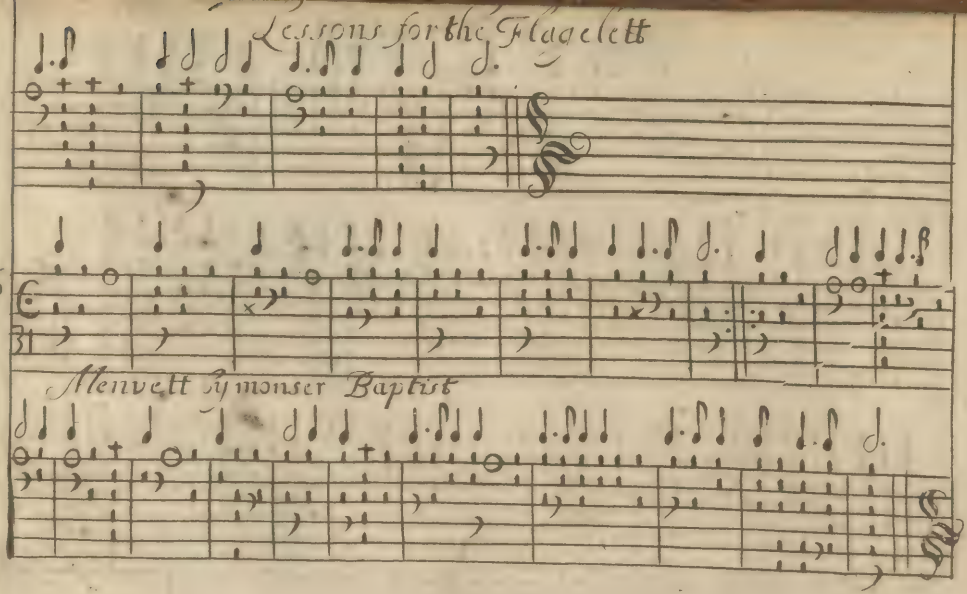

63
A new french Ayre

64

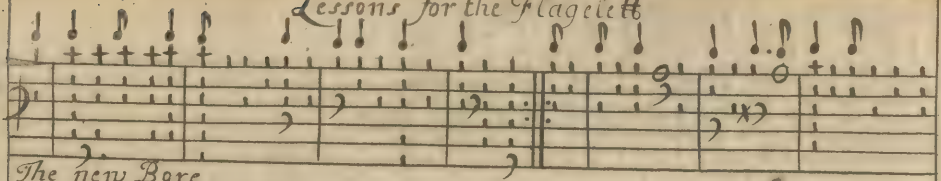
Bore Versaille

65

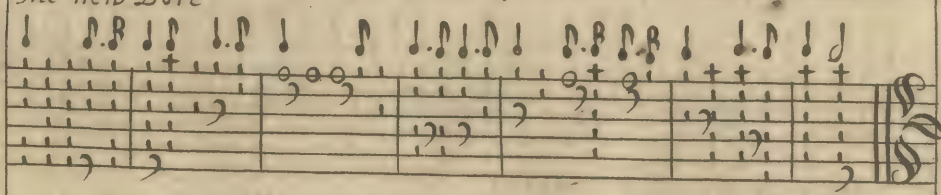
Menuett Royall


Lessons for the Flagelett
Menuett Symonser Baptist

67



The new Bore



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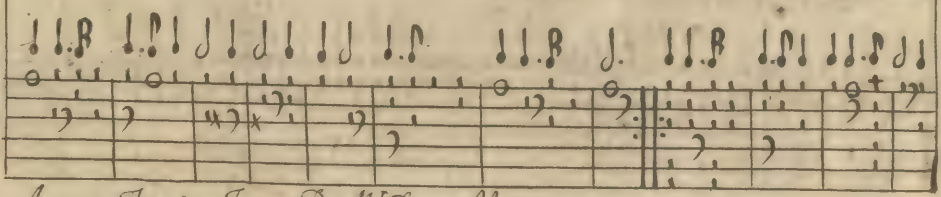
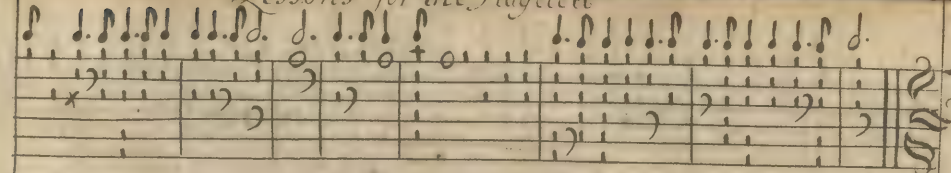
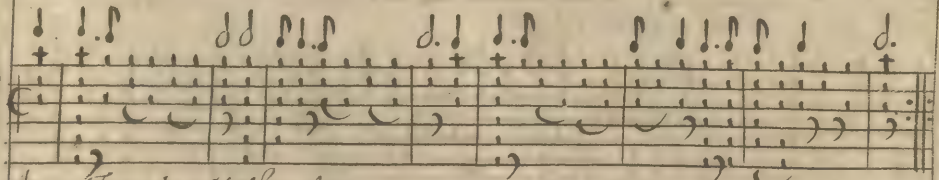
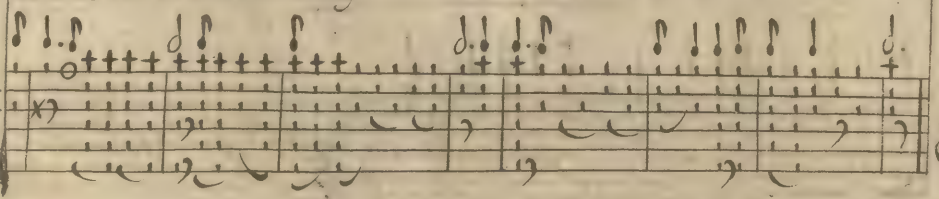


A new Theater Tune By Mr Peasable





A new Tune to a Northen Song



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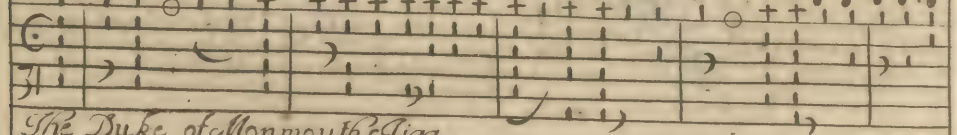
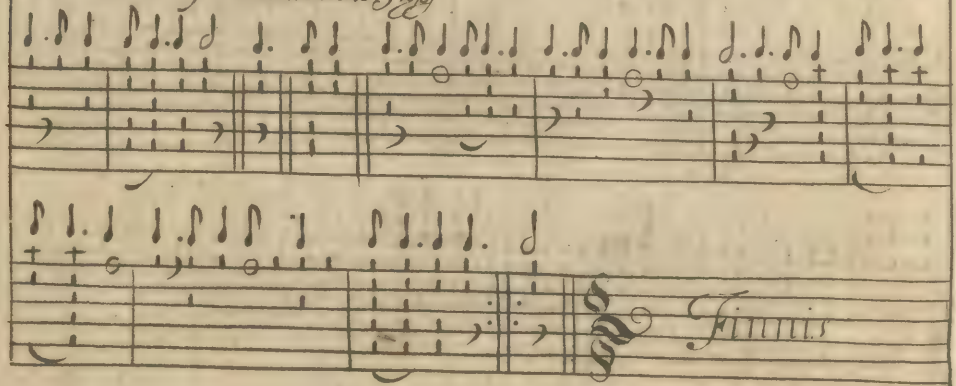


The Duke of Monmouths Jigg



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